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ART 11

Module 2



Artifacts Are Used for
Describing and Recording



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Art 11

Module 2

**ARTIFACTS ARE USED
FOR DESCRIBING
AND RECORDING**



**Distance
Learning**

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EDUCATION

Cover Photo

*The Bayeaux Tapestry, 11 C France. Norman Knights
Fallen Under the Hill of Seulac.* Linen, 231'
Town Hall, Bayeaux, France. ART Resource, N.Y.
Sightlines 3445.



Art 11

Student Module

Module 2

Artifacts are Used for Describing and Recording

Alberta Distance Learning Centre

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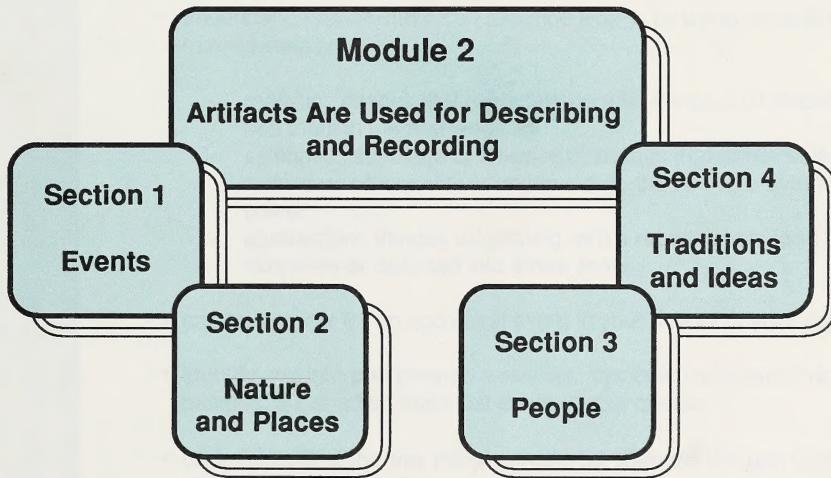
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<https://archive.org/details/art1102albe>

OVERVIEW

What do you want someone to remember about you? What do you want to remember about yourself? People, communities, and nations all wish to be remembered for who they were and what they did, so they keep records and descriptions of people, things, places, and events. In the keeping of such records, art has an important function; drawings, paintings, photos, and sculptures help to record and to describe the significant events, places, people, and ideas that shape nations and culture.

In this module, you will learn that one of the purposes of art is to record and to shape a culture through images of events, places, and nature, people, traditions and ideas.



Module 2 is made of 4 interrelated sections.

Evaluation

Your mark in this module will be determined by your work in the Assignment Booklet. You must complete all assignments. In this module you are expected to complete four section assignments. The assignment breakdown is as follows:

Section 1	25%
Section 2	25%
Section 3	25%
Section 4	25%
Total	100%

SECTION 1

EVENTS

Think about all the pictures that have been taken by your family. To freshen your memory, glance through a photo album. What kinds of pictures are there? Do you notice a pattern? Birthdays, Christmas, vacations, special visitors, events such as graduations, or a new home can be found. These photographs are valuable, and often entertaining, descriptions and records of important family events.

Just as you have recorded family happenings, artists have created artworks that describe and record events in history.

In this section you will study several examples of social art from different time periods.

Upon completion of this section you should be able to

- understand that artworks can describe events by using several ways of making images:
 - realistic: images that represent people, things, and places as we see them in the real world
 - symbolic: an image or a series of images that artists select to remind us of a quality or an idea, e.g., the sun as a symbol of power
 - abstraction: images originating with a recognizable form but simplified or distorted into a new form
- create a poster for an upcoming event in your school or your community
- identify and interpret through a realistic, symbolic, or abstract drawing or painting, a Canadian historical event of your choice
- understand that the way people create art changes through time, by analysing and comparing two religious works of art

Activity 1: Social Art

Artworks can describe events.

Throughout history artists have created artworks that describe and record events. An event may represent a single significant historical moment such as the death of General Wolfe or a major series of related events such as the invasion of England by the Normans in 1066 which was recorded in the *Bayeux Tapestry* about 1073-1083.

Here are some reasons for describing and recording ideas:

- Rulers and leaders wish to glorify their deeds.
- Religious groups wish to communicate beliefs, e.g., Christians made images of biblical narratives.
- Artists want to record their thoughts and feelings about terrible events, e.g., Picasso's *Guernica* (1937), picture 17 in your *Art 11 Booklet of Reproductions*, communicates something of the horrors of the Spanish civil war.

Benjamin West painted a poignant scene of General Wolfe's death on the Plains of Abraham.



If you have access to the laserdisc *Sightlines*, find and view frame 12428.

OR



Turn to picture 18, Benjamin West, *The Death of General Wolfe*, in your *Art 11 Booklet of Reproductions*.

Look carefully at these two examples and see if you can grasp the narrative or story-telling content.

Examples of artifacts that describe and record events are a form of social art. They are created to share both information and emotion. This function of art was especially important during those historic periods when many people could not read. Furthermore, before the invention of the camera in the 1820s, the only way events could be recorded in images was through an artist's work.



Illustration 27. Symbol.
Mark of Ramses II, King
of Egypt, 1324-1258
B.C.

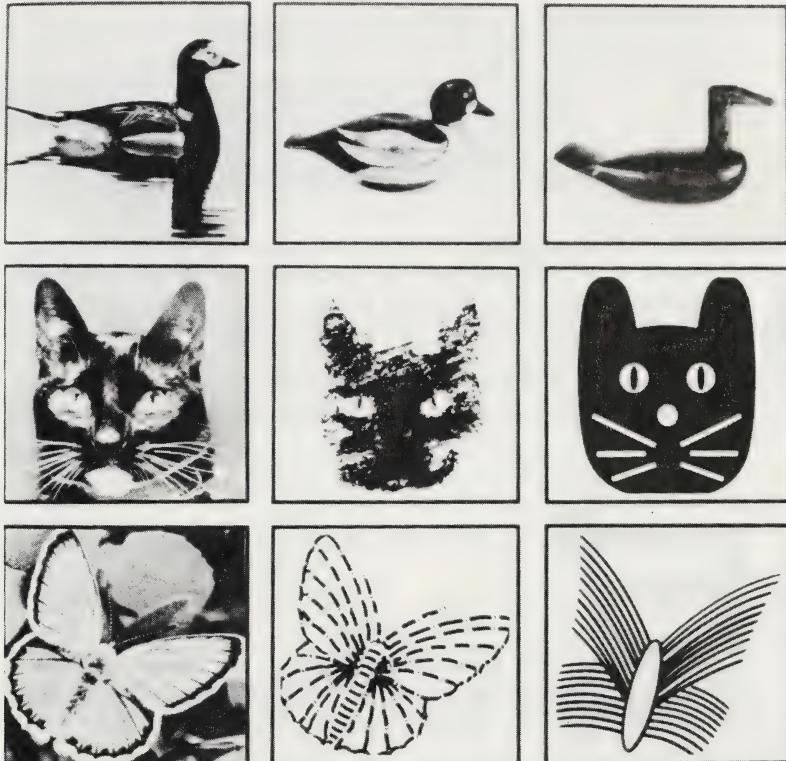


Illustration 28. Abstraction is a continuum of change, moving further away from natural appearance.

Top: from a real duck to a designed wooden duck
Middle: from a real cat to a designed image
Lower: from a real butterfly to an abstract butterfly

In our society we have many ways of dealing with events of the past and the present. Uncountable numbers of books describe and relate to us information about any historical event. We have the media of film and photography which gives us visual information, and we have newspapers, magazines, videos, computers, and the world of television to give us a front seat at any event almost anywhere in the world.

For example, the Calgary 1988 Winter Olympics was an important sport and cultural event. In Calgary, many different artworks were displayed to share with the world the seven days of winter sports and cultural events. All over the world, people could watch on television, not only the athletes and the ceremonies, but also the art: the banners, the medals, the paintings, and the posters created for the games. These works are now on public display. Today, we can share art with the world.

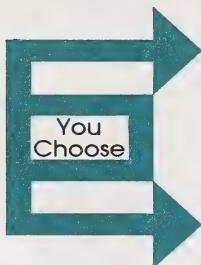
Communication was very different in the past. Events were described and recorded in images that were painted, carved, or inscribed onto a surface. You had to go where the work was since the works could not come to you. Because of modern technology, you can survey examples from both the past and the present and learn the messages these visuals communicate.

Activity 2: Ways of Making Images

Artwork can describe events using several ways of making images – realistic, symbolic, abstract.

In this activity you will study several reproductions that have described and recorded events throughout history. After you study these works you should be able to identify the style as representational (realistic), symbolic, or abstract.

The ceremonial relief slate palette celebrates the victory by King Narmer over Lower Egypt and is one of the oldest historic works of art that visually describes an event.



If you have access to the laserdisc *Sightlines*, find and view frame 5102.

OR



Turn to picture 19, the *Palette of King Narmer*, in your *Art 11 Booklet of Reproductions*.

1. The style of the *Palette of King Narmer* is _____.

Trajan's Column describes in a narrative, realistic treatment, the Roman emperor's victorious win over the inhabitants of Romania. Scenes of the battle are worked into a spiral band of relief work. The pictorial representation and visual continuity was created with great care and included more than 150 separate scenes.



If you have access to the laserdisc *Sightlines*, find and view frames 5391, 5392, 5393, 5878, 5879.

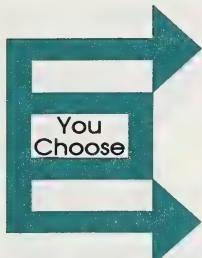
OR



Turn to pictures 20a and 20b, *Trajan's Column*, in your *Art 11 Booklet of Reproductions*.

2. The style of *Trajan's Column* is _____.

The *Arch of Constantine* is a monument that shows several events from the reign of the Emperor Constantine. One scene represents Constantine addressing the senate and Roman people, while another shows the scene of a bear hunt. To keep a permanent record of their lives, many rulers including Egyptian rulers had events from their life depicted for public attention.



If you have access to the laserdisc *Sightlines*, find and view frames 3337 and 3338.

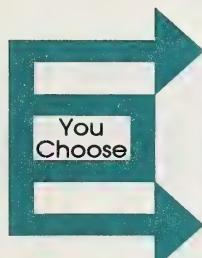
OR



Turn to picture 21a, *Arch of Constantine*, in your *Art 11 Booklet of Reproductions*.

3. The style of the *Arch of Constantine* is _____.

The *Bayeux Tapestry* was made to represent the invasion and conquest of England by William I, often referred to as the Conqueror. The needlework tapestry is 231 feet long and 20 inches wide. It was made for the Bishop of Bayeux who was the half brother of William.



If you have access to the laserdisc *Sightlines*, find and view frame 3445.

OR



Turn to picture 22, the *Bayeux Tapestry*, in your *Art 11 Booklet of Reproductions*.

4. The style of the *Bayeux Tapestry* is _____.

In the following work a religious event is shown. The artist Andrea Mantegna has painted this event many years after the recorded birth of the Christ Child. The subject matter of religious historical events has been used by many artists, especially during the Renaissance. Even today, we need only look at a selection of Christmas cards to be able to find the nativity scene at Bethlehem created again and again in many different styles and compositions.



If you have access to the laserdisc *Sightlines*, find and view frame 4365.

OR



Turn to picture 24, Andrea Mantegna, *Adoration of the Shepherds*, in your *Art 11 Booklet of Reproductions*.

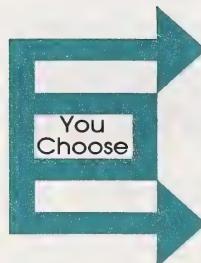
5. The style of the *Adoration of the Shepherds* is _____.

The Ascension of Mohammed is part of a Persian manuscript. Mohammed was carried to heaven on a miraculous mount named buray, larger than a mule, yet smaller than an ass.

Turn to picture 23, *The Ascension of Mohammed*, in your *Art 11 Booklet of Reproductions*.

6. The style of *The Ascension of Mohammed* is _____.

The Fire in the Saint-Jean Quarter, Seen Looking Westward, is a catastrophic Canadian event described by the painter Joseph Légaré. Here, the dark night is illuminated by the fierce glow of the fire. The population is assembled in the foreground and can only watch as their houses and possessions are destroyed by the fire.



If you have access to the laserdisc *Sightlines*, find and view frame 14060.

OR



Turn to picture 25, Joseph Légaré, *The Fire in the Saint-Jean Quarter, Seen Looking Westward*, in your *Art 11 Booklet of Reproductions*.

7. The style of *The Fire in the Saint-Jean Quarter, Seen Looking Westward* is _____.

The artist Benjamin West painted *The Death of General Wolfe* on the battlefield as authentically as possible. Here the event is painted in a very romantic style. The scene is based on a famous Canadian battle, The Battle of the Plains of Abraham, September 13, 1759. A powerful British force under Wolfe and Saunders was sent up the St. Lawrence to capture Quebec. After a fierce battle, the French army retreated and surrendered Quebec on September 18, 1759.



If you have access to the laserdisc *Sightlines*, find and view frame 12428.

OR



Turn to picture 18, Benjamin West, *The Death of General Wolfe*, in your *Art 11 Booklet of Reproductions*.

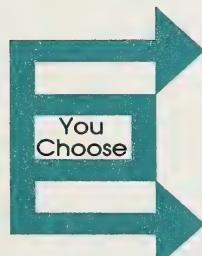
8. The style of the *Death of General Wolfe* is _____.

Guernica by Pablo Picasso is another artwork that depicts a war event, but in a very different style. Guernica is a small town that was bombed during the Spanish Civil War. The painting represents the event in a series of images that evoke the agony and horror of war.

Turn to picture 17, Picasso, *Guernica*, in your *Art 11 Booklet of Reproductions*.

9. The style of *Guernica* is _____.

The following paintings describe a similar event – Christ entering a city. Study Giotto's *Christ Entering Jerusalem* (1305-6) and *The Entry of Christ into Brussels* (1888) by James Ensor. Compare the styles the two artists use in their treatment of a similar event.



If you have access to the laserdisc *Sightlines*, find and view frame 3788.

OR



Turn to picture 26, Giotto, *Christ Entering Jerusalem*, in your *Art 11 Booklet of Reproductions*.

Turn to picture 27, James Ensor, *The Entry of Christ into Brussels*, in your *Art 11 Booklet of Reproductions*.

10. Complete the following chart to compare the two works.

SIMILARITIES	DIFFERENCES
	<p><i>Christ Entering Jerusalem</i></p> <hr/> <hr/> <hr/> <hr/> <hr/> <hr/>
	<p><i>The Entry of Christ into Brussels</i></p> <hr/> <hr/> <hr/> <hr/> <hr/> <hr/>

Check your answer(s) by turning to the Appendix, Section 1: Activity 2.

Activity 3: Posters

Artworks can describe and record events by using posters.

Create a poster of some major event in your school or in your community in one of the three styles we have discussed (realistic, symbolic, or abstract). You may wish to use paint, markers, or a collage.

Check your poster by turning to the Appendix, Section 1: Activity 3.

Follow-Up Activity

The following is an enrichment activity that you may wish to do.

Create a record album cover for a rock concert that visually describes your favourite rock group. The date, place of the concert, and the music performed can be included. Begin with a pencil outline and refine the composition until you have an interesting and exciting design. Use felt pens or paint to add colour if you wish.

Check your drawing by turning to the Appendix, Section 1: Follow-Up Activity.

Conclusion

Artists make images that describe and record events. Events selected by artists are usually significant happenings that affect many people. The crowning of an emperor, a major battle, or a great disaster are all significant events. This visual record helps us to learn more about other places and about events in the past.

Assignment
Booklet

Turn to your Assignment Booklet and do the assignment(s) for this section.

SECTION 2

NATURE AND PLACES

In the first section of this module you studied works of art that focussed on events. In this section, you will become familiar with works of art that show how artists from different cultures have recorded and described nature and places in different styles. These artworks serve a social function of the society in which they were created.

When we speak of nature, we usually think of plants, animals, sky, water, clouds, and so on. These forms have many variations. Think of the majestic Rocky Mountains, a rock, a blade of grass, or a wheatfield. Think of a cell that you see through a microscope. Places can be the countryside or human-built cities. Artists can select from natural forms and environments or from human-made forms and environments to record and describe places.

Upon completion of this section, you should be able to

- discuss the ways some artists describe and record natural forms
- discuss the ways some artists describe and record human-made environments
- show by examples, how some artists combine natural forms and human-made objects and environments in artworks
- discuss and show by examples how some artists record places and aspects of nature in scientific or historical records
- show how some artists describe places which are inviting, and show how some artists describe places that are not so inviting

Activity 1: Natural Forms

Artists describe and record natural forms.

Suppose you are walking by yourself and a very unusual bird flies by – one that you have never seen before. Later you try to describe the bird in words to your friends. Drawing might be a better way to describe what something looks like. Today, we have a record of what the animals looked like to Stone Age people. They drew simple pictures of them. Thus, they left us a visual record. Throughout history, artists, architects, engineers, and house builders have also used drawings to relate their ideas, plans, and observations to others.

Some artists create drawings of birds and animals for scientific journals and science books. These artists are called wildlife artists. One such artist, John James Audubon spent many years observing the natural habitats of animals and birds.



If you have access to the laserdisc *Sightlines*, find and view frame 12001.

OR



Turn to picture 29, John James Audubon, *Canadian Otter*, in your Art 11 Booklet of Reproductions.

Leonardo da Vinci was a keen observer of nature, animals, and the human body. He sketched the same subject many times from different points of view and in a variety of positions.



If you have access to the laserdisc *Sightlines*, find and view frame 4280.

OR



Turn to picture 30, Leonardo da Vinci, *Study of Horses*, in your Art 11 Booklet of Reproductions.

1. Select a natural object that has interesting visual qualities: an onion, a flower, a green pepper. On drawing paper, create five drawings of this object. In each drawing, show a different point of view: closeup, far away, above, below, right, or left. Add colour, and vary your drawing tools, for example, use pencil or ink so that each drawing records something different about the object you selected.

Paste or draw your picture here.

Check your drawing by turning to the Appendix, Section 2: Activity 1.

2. Closely observe your pet or some other animal and make several sketches . If it is impossible for you to draw a live animal, find a picture of a fur-bearing animal. Carefully study the direction of the lines that create the fur texture. Notice how the direction of the lines varies on different parts of the body. Do not draw an outline first and then fill the outline with a fur texture; instead, begin by making the textures and work until the animal's shape is accurately recorded.

Paste or draw your picture here.

Check your drawing by turning to the Appendix, Section 2: Activity 1.

Activity 2: Human-Made Environment

Artists describe and record human-made environments.

Where in your community is there an old building that is interesting to you? Make a photographic record or a drawing. Collect some additional information about the building through research or through an interview with the owner. Try to show in your photo or drawing the features of the place you consider most important.

Paste or draw your picture here.

Check your work by turning to the Appendix, Section 2: Activity 2.

Activity 3: Natural Forms and Human-Made Objects

Artists record places and aspects of nature.

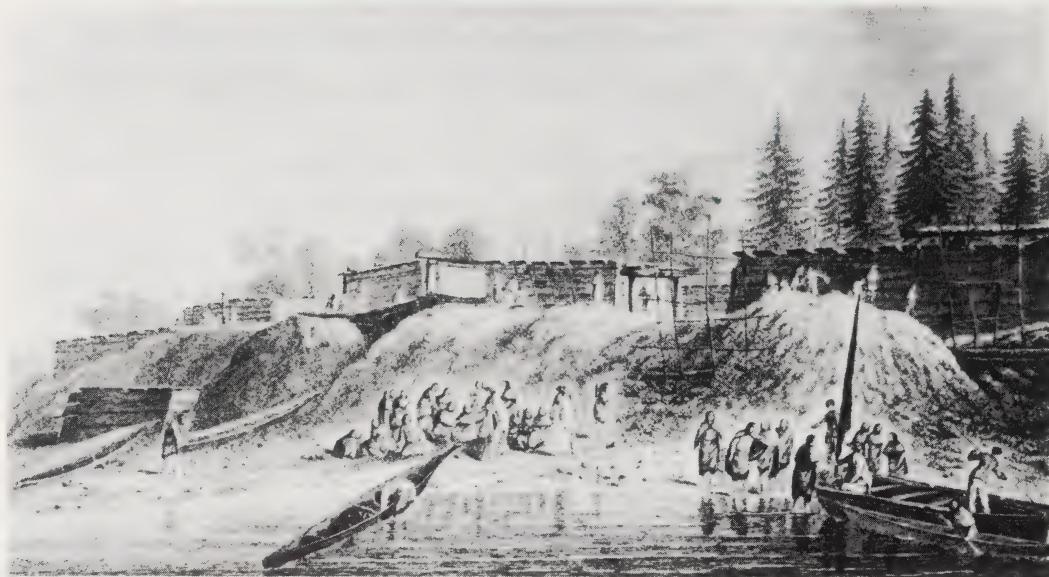


Illustration 29. *Habitations in Nootka Sound* Drawing by J. Webber, 1778, engraved by J. Smith, 1784.
Courtesy of the British Columbia Provincial Museum, Victoria, B.C. PN4645.

What purpose is served by a painting of a place? Usually paintings of places are important for their historical value. They show places for which we would have no record if an artist had not recorded the setting. As mentioned before, the camera was not invented until 1826, so before that time, any visual record of a place had to be created by artists. The habitations in Nootka Sound, B.C. which were recorded in 1778 by J. Webber no longer exist today. Even after the invention of the camera, artists continued to record and describe places. Emily Carr, for example, travelled into the interior of B.C. and recorded the totem poles which were aging.



If you have access to the laserdisc *Sightlines*, find and view frame 14893.

OR



Turn to picture 28, Emily Carr, *Kitwancool*, in your *Art 11 Booklet of Reproductions*.



Illustration 30. Canadian Pacific Banff Springs Hotel. Advertising Poster (1936). Courtesy of Canadian Pacific Corporate Archives.

Artists also depict places to advertise some special feature such as the posters that invite you to spend a holiday in the Canadian Rockies. This form of art is called commercial advertising. An example of this type of art is the poster advertising the Canadian Pacific, Banff, and the Canadian Rockies.

Activity 4: Imaginary Places

Artists describe places which are inviting and some places which are not so inviting.

Artists also symbolize places they cannot see. Heaven and hell were subjects often painted in medieval times. The artists could only imagine what these places might be like from scriptures or from other paintings. See Giotto's, *Last Judgement*.



If you have access to the laserdisc *Sightlines*, find and view frame 6428.

OR



Turn to picture 31, Giotto, *Last Judgement*, in your *Art 11 Booklet of Reproductions*.

Are there any features of this painting which are especially "heavenly" or "hellish"?

Check your answer(s) by turning to the Appendix, Section 2: Activity 4.

Follow-Up Activity

The following is an enrichment activity that you may wish to do.

You have been asked to design and build a playground for your community. Keep in mind that the playground is open all year, so weather conditions must be considered. Draw an aerial view with a sharp pencil or fine marker, and incorporate landscape forms such as trees, pathways, and hills. Describe your design with printed notes to explain its features. If you have access to a Macintosh™ computer, you can use the MacPaint™ program, or the MacDraw™ program to do this activity.

Check your work by turning to the Appendix, Section 2: Follow-up Activity.

Conclusion

Artists describe and record places and natural forms that help people to remember and interpret their world.

Assignment
Booklet

Turn to your Assignment Booklet and do the assignment(s) for this section.

SECTION 3

PEOPLE

Everyone wants to be remembered. Do you have pictures of yourself as a child? On your birthdays? On special occasions? One of the major ways that you remember how you were is to browse through the family photograph album. There you will find a record and a description, not only of yourself, but also of your family and friends.

You have learned the ways that images can record, describe, and interpret events. Now you will learn how images can record, describe, and interpret people. However, not every image is an artwork. What makes the difference between an everyday snapshot of a person and portrait that is a work of art?

In this section, you will examine the difference by exploring the many ways that artists through the ages have recorded, described, and interpreted people.

The artwork that records, describes, and interprets a person is a portrait. When you look at someone, you usually notice their face first. Portraits usually focus on the face, but they can also show the whole person in a pose or an action.

You will examine portrait art from different times and from different cultures. You will explore the differences among portraits that are records, portraits that are descriptions, and portraits that are interpretations.

Upon completion of this section you should be able to

- recognize the different functions of portrait painting and portrait sculpture
- understand the many different uses of portraits – to record, to describe, to idealize, to interpret, to advertise
- analyse a portrait for formal art elements
- explain how a portrait can be an interpretation of an individual
- show how a portrait can use settings and accessories to make a statement about a person
- appreciate the challenge of trying to portray character through an art image

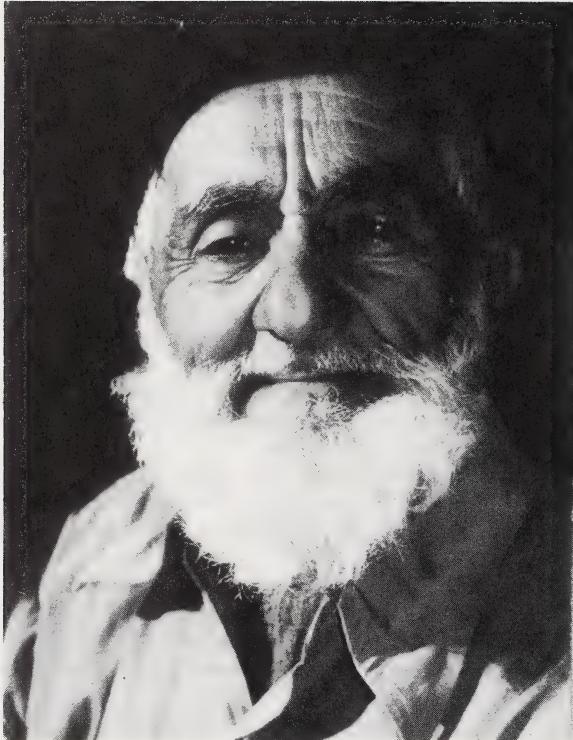


Illustration 31. Faces. Aramco World.

Look in the mirror. Take a few moments to scan your face carefully. Study your features. What do you notice? Look carefully and think of the following questions: Are both your eyes the same size? How far apart are your eyes? Can you express that distance in an image? Artists usually say "The eyes are an eye apart." Are yours? Do you think that distance is always exact? Study your nose. Can you see that the nose is a wedge-shape that projects outward from the face? Do you notice that on either side of the face there are planes as the face curves into the head? If you close your eyes, you can feel the curving planes of cheeks, forehead, and chin. Now, study your mouth. Mouths have infinite variety. They can be wide or narrow, full or thin, straight or curved. The lips, too, are different. Can you see that your top lip is a different shape from your bottom lip? Eyes, mouth, and nose are the features of the face. What do you consider your most interesting feature?

When artists decide to paint, to sculpt, or to photograph a face, they must first study the features and make some decisions about proportion, size relationships, and emphasis. Artists usually emphasize the most characteristic feature, that is, the part of the face that tells us most about the person. Artists also study the personality of the person and try to tell you something about that person's character by the pose, the setting, the expression, and accessories.

The way to find out about the power of portrait paintings, portrait sculptures, and portrait photographs is to look at many examples and try to describe what you see, analyse the way the artist arranges lines, shapes, colours, textures, and forms, interpret what you think the artist is telling you about the person portrayed, and judge what you think of the work. You learned to look at art this way in Module 1.

Activity 1: The Self Portrait

Facts are gathered before an interpretation or judgement is made.

In the space below paste a coloured picture of yourself. Choose one that you think best shows what you are like. Then answer the following questions.

1. List all the details you see in the picture.

2. List the ways that the picture uses shapes, lines, colours, and textures. You might also notice the use of rhythm, movement, balance, proportion, variety, emphasis, and unity.

3. What does the picture tell you about yourself?

4. What would you change in the picture if you could? Why?

5. Why did you select this picture?

Check your answer(s) by turning to the Appendix, Section 3: Activity 1.

This activity should help you to begin to look more closely at images and to gather facts before making an interpretation and a judgement.

Activity 2: The Individual Portrait

A portrait can be an interpretation of an individual. The character of the individual is portrayed through the use of art images.



If you have access to the laserdisc *Sightlines*, find and view frame 2883.

OR



Turn to picture 32, Thomas Gainsborough, *Portrait of Mary, Countess of Howe*, in your *Art 11 Booklet of Reproductions*.

1. Look carefully at Gainsborough's painting and answer the following questions.

- List all the details you see. Include the information that is printed below the work. This information tells you the size of the work, who the artist is, what year it was painted, and where the painting is now. These facts help you describe works of art.

- How are the major shapes in the portrait organized? Mention the kinds of shapes, the edges, and the directions.

- c. Do you see any lines in this painting? Are they used to outline, to suggest edges, to describe directions, or all three?

- d. Do you find rhythm in this work? How is the rhythm made? By patterns? By colours? By shapes? By lines? By combinations of all these? Be as specific as possible.

- e. How did the artist pose his subject? Does the subject fill the space? Is the subject looking directly at you (frontal pose)? Is the subject half-turned from you (three-quarter pose)? Is the subject turned sideways (profile pose)?

- f. What is the artist's point of view? Are you near the sitter or does the subject seem far away? Are you on the same eye level as the subject or do you seem above or below?

- g. Comment on the use of dark and light (contrast). List where the painting is dark and where it is light. Make a conclusion about the use of dark and light.

- h. Study this painting carefully and imagine what this person is like. Describe where you might meet her, and what her life might be like. Try to be specific by referring to what you see in the painting.

2. Portraits serve many functions. Decide which of the following points apply to this portrait. The painting, *Portrait of Mary, Countess of Howe* is used primarily to

	STRONGLY AGREE	AGREE	UNCERTAIN	DISAGREE	STRONGLY DISAGREE
• record an event					
• describe a person					
• idealize the subject					
• interpret a personality					
• advertise a product					

3. Select from the preceding question a statement with which you strongly agree and explain your decision by referring only to what you see in the painting.

Check your answer(s) by turning to the Appendix, Section 3: Activity 2.

Portrait painters use many elements to emphasize the character of the subject.

Activity 3: The Portrait Sculpture

Portraits and sculptures have many different uses – to record, to describe, to idealize, to interpret, to advertise.

A sculptured head can serve as a memorial of an individual or as a reminder of an ideal type. Sculptured memorials of individuals can help you recall the times and events connected to the individual portrayed; sculptures of ideal or universal types can help you think about being human.

Study the examples provided and answer the questions which follow.



Illustration 32. Classical Head.

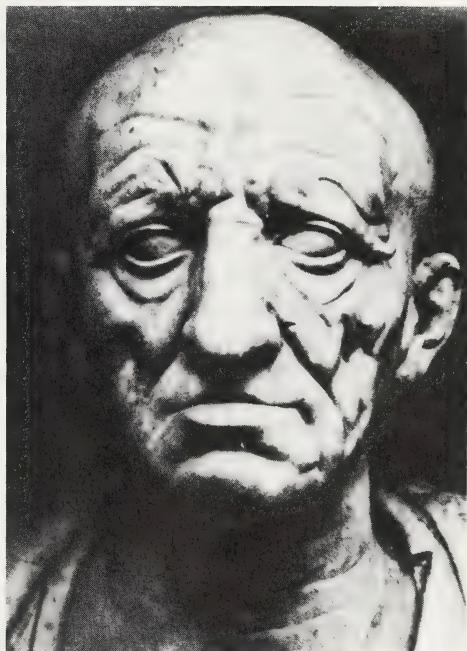


Illustration 33. Roman Portrait Head.

1. Which of the sculptures functions as a memorial to an individual, Illustration 32 or Illustration 33?

2. Based upon what you see, give reasons for your choice.

3. Which of the sculptures functions as an image of an ideal person, Illustration 32 or Illustration 33?

4. Based upon what you see, give reasons for your choice.

5. Which function of portrait sculpture – to portray the individual or to present an ideal – do you think is more powerful? Why?

Check your answer(s) by turning to the Appendix, Section 3: Activity 3.

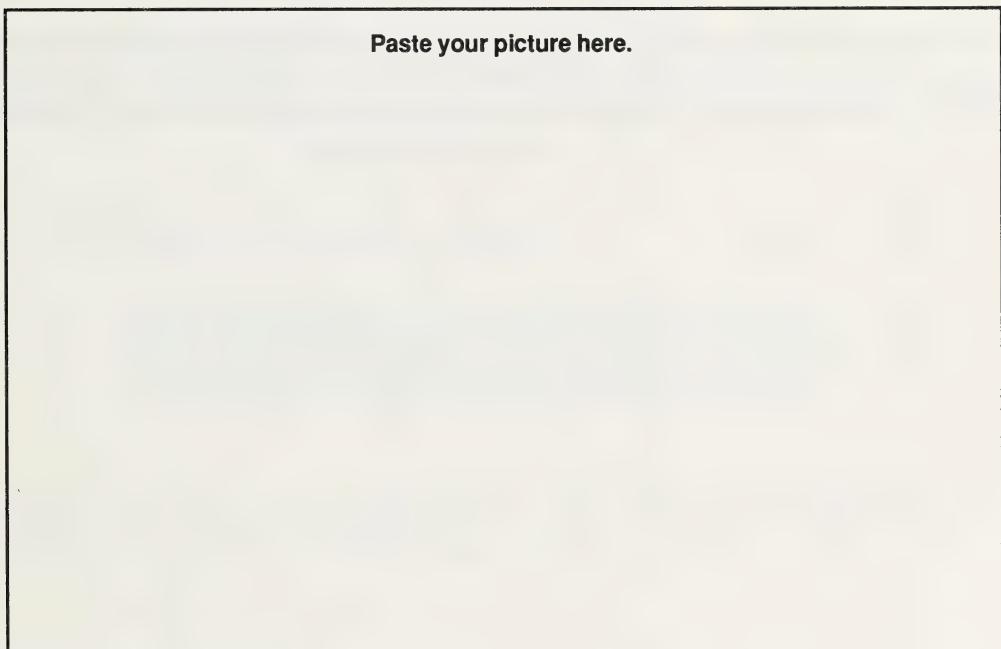
Activity 4: Faces Sell

Different images of the face have different effects on you.

Because the human face can express so many emotions – joy, sorrow, interest, disgust, tension, happiness, anger, energy, weariness – images of faces are used to sell products or market ideas. Graphic artists want you to respond to faces by making such decisions as “I’ll buy that car!”; “I’ll buy that book!”; “I’ll visit that country!”; “I’ll vote for that candidate!”; “I’ll eat that cereal!”.

1. Find in a magazine or a newspaper a photo or drawing of a face that you feel can make you decide to act. Paste the image in the space provided and answer the following questions.

Paste your picture here.



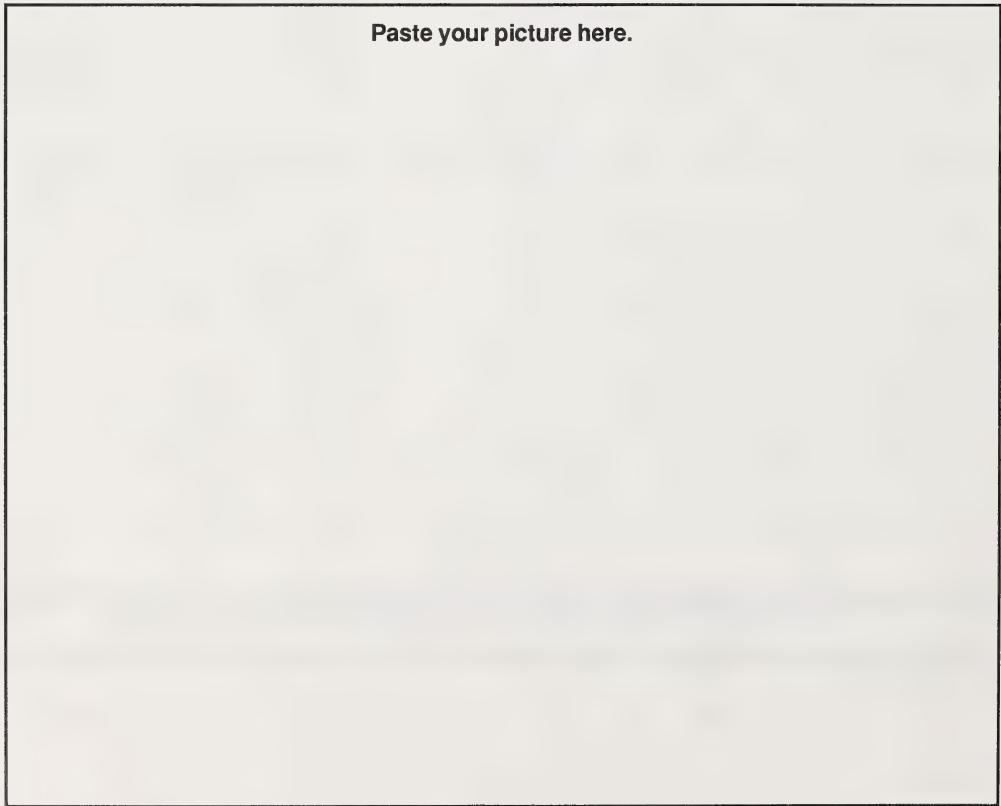
- a. What does the expression on the face communicate to you?

- b. What arrangement of colours, lines, shapes, and textures did the artist use to catch your eye?

- c. What means did the artist use to make the image exciting, or to get your attention?

2. Select a second image that is very different from the first and paste it in the space provided.

Paste your picture here.



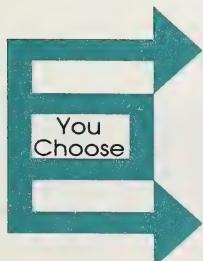
3. List the ways you think this second picture contrasts with the first.

Check your answer(s) by turning to the Appendix, Section 3: Activity 4

Activity 5: Portraits Interpret a Society

Portraits can symbolize many different ideas.

You react more intensely to images of people than to any other subject matter. Faces are especially interesting because you connect with someone who is not unlike you. Sometimes artists use this power of the human face to tell us something about a whole group of people.



If you have access to the laserdisc *Sightlines*, find and view frame 11528.

OR



Turn to picture 33, Grant Wood, *American Gothic*, in your Art 11 Booklet of Reproductions.

1. Study the painting *American Gothic* by Grant Wood. In order to understand this work you have to know something about the American Midwest and something about Gothic style.

The people who settled the American Midwest are often portrayed as serious and hardworking. Many of them were farmers who earned their living by struggling with the land and the seasons.

- a. List all the details you see in this painting that refer to these characteristics of Midwestern people.

- b. Study the accessories: clothing, tools, etc. What do these details tell you about these people?



If you have access to the laserdisc *Sightlines*, find and view frame 6492.

OR



Turn to picture 35, Notre Dame Cathedral, Paris, *The nave, from the facade*, in your *Art 11 Booklet of Reproductions*.

Gothic is a word used to describe a style of architecture that was popular from 1150 to about 1550. The interior of Notre Dame Cathedral in Paris, built 1163-1200, shows you what the Gothic style was like. Notice the strong vertical direction of the building.

2. Now look at the painting *American Gothic* and make a comparison by listing all the similarities you can find between it and the Notre Dame in Paris.

THE CATHEDRAL	THE PAINTING

3. Why do you think the artist, Grant Wood, called the painting *American Gothic*? Be sure to mention the two major ideas he brought together in the painting and the details he used to communicate these ideas.

Check your answer(s) by turning to the Appendix, Section 3: Activity 5.

Follow-Up Activities

If you had difficulty understanding the concepts in the activities of this section, it is recommended that you do the Extra Help. If you have a clear understanding of the concepts, it is recommended that you do the Enrichment.

Extra Help

If you are having some difficulty interpreting portraits as special records of people answer the following questions.

1. Who is the most significant person in your life?

2. What are the most outstanding personality characteristics of this person?

3. Which feature of this person's face is the most expressive?

4. What colours do you usually associate with this person?

5. In what setting do you usually think of this person?

Check your answer(s) by turning to the Appendix, Section 3: Extra Help.

6. Either do a coloured drawing or take a coloured picture that will incorporate the information from questions 1 through 5.

Paste or draw your picture here.

Share your picture with a partner.

Enrichment

Study the black and white reproduction of York Wilson's *Welfare Worker*, then in the space provided write an interpretation of the work using the skills and knowledge you have gained so far. Be specific and mention expression, accessories, pose, and placement. In your conclusion, write your impression of the sitter's personality and also consider the reason why the painting is called *Welfare Worker*.

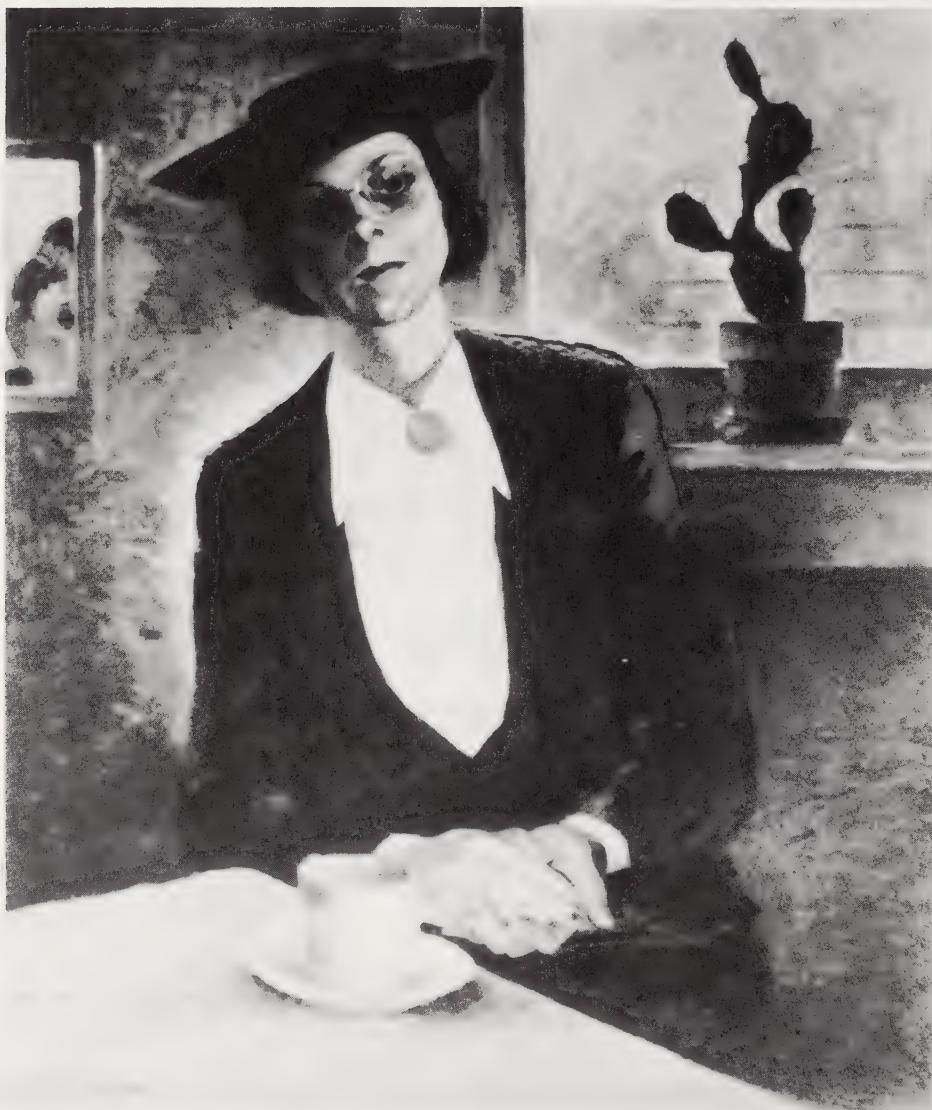
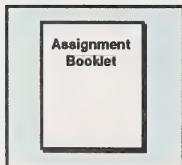


Illustration 34: York Wilson, 1907-1984, Canada. *Welfare Worker*, 1940, 36" x 30", Private Collection. Used with the permission of Mrs. York Wilson.

Check your answers by turning to the Appendix, Section 3: Enrichment.

Conclusion

Portraits can function not only as records of people and ideas, but as statements about the way people live and work.



Turn to your Assignment Booklet and do the assignment(s) for this section.

SECTION 4

TRADITIONS AND IDEAS

Traditions are special, repeated habits or beliefs that continue to be held by people through many generations. A state wedding in Britain, the installation of the governor general, pope, or president, the opening ceremonies of the Olympic games... if you want to see traditions being enacted, your television allows you to see them in great details and in vivid colour. Before television and photography made the recording of events so easy and thorough, artists were employed to preserve information about the participants, the location, and the importance of special events.

New ideas and information are often recorded in visual ways so they can be saved and shared with others. Painting and sculptures display artist's ideas. Diagrams, maps, blueprints, and charts are names for drawings that specify ideas, places, and directions: the design for a new model car, an explorer's travels, a surgeon's diagram of the body's organs. Sometimes special knowledge is needed to understand or decode these drawings: we need to know the exact meanings of the lines, shapes, and symbols to be able to "read" them.

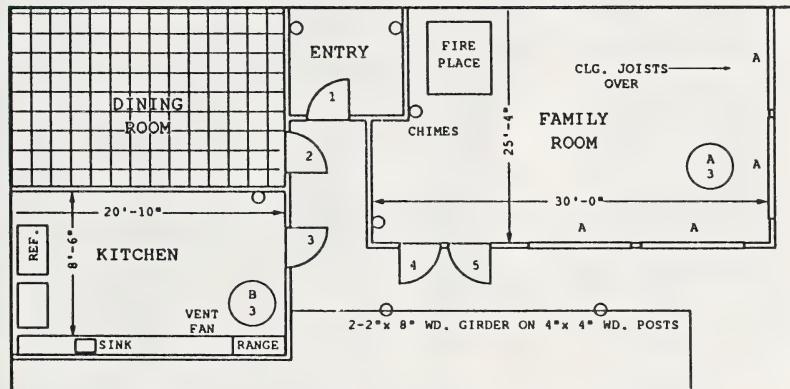


Illustration 35.

This section will help you to

- understand that artworks are made to mark and record special events
- identify some art forms that are sites for special events and traditions
- understand that artworks can show us the form of past traditions and rituals
- design an art form that gives instructions (tells how to do something)
- appreciate the challenge of trying to explain an idea or invention through drawing

Your family has certain traditions that they follow at each birthday, holiday, or changing season. You and your friends may have a certain greeting or habit that you perform in a certain way every day. These traditions tell your friends and family members that they belong together, and they share certain ideas about the world and each other.

Artists and designers often make artworks to show how traditions are performed, and to show that certain traditions and ideas are very important to them. From the paintings, drawings, sculptures, and works of architecture of past societies, you can see what their traditions, special events, and settings looked like. When artists made monuments and objects to mark special events, they showed that those events were important in the lives of the people of their time.

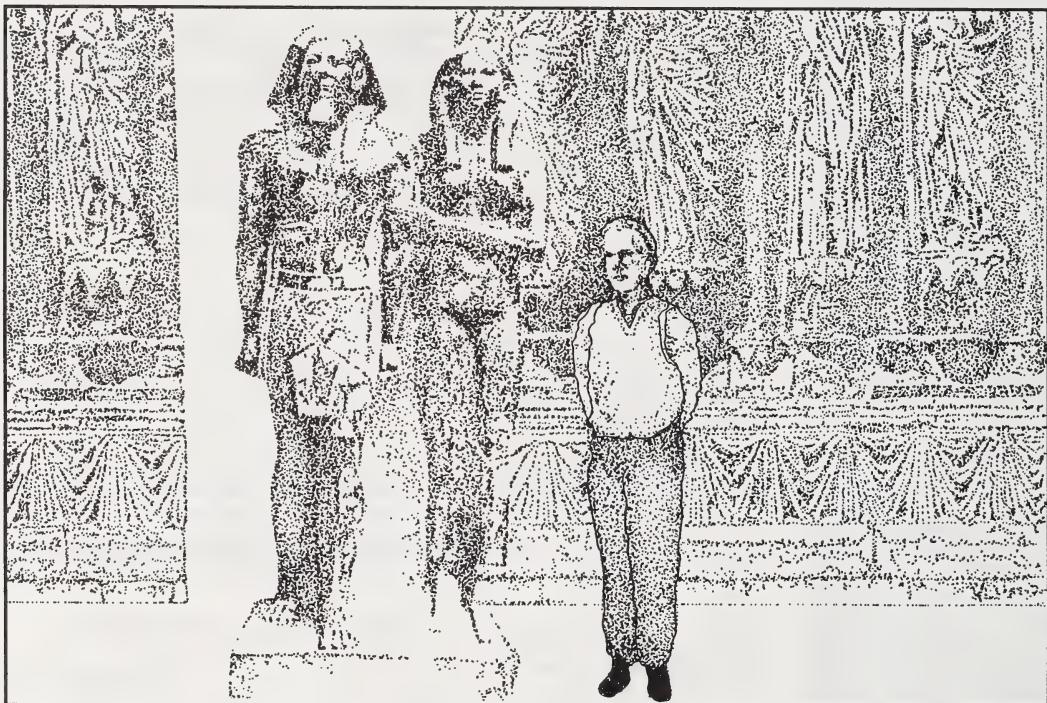


Illustration 36.

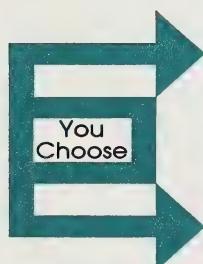
People use drawings, maps, diagrams, and signs to preserve and share ideas in a visual way. When someone needs to find your house, you draw them a map, showing streets, turns, and landmarks. When you assemble a new bicycle or erect a new tent, you see a diagram that explains, with line drawings and symbols, how the parts fit together. Builders transform the ideas of an architect into a house by making walls and doors as described by shapes and lines on a flat paper blueprint.

All of these visual devices are ways that artists share information with others. By recording the traditions of their day, they show you what life looked like in another time. Often, directions for how to find or do something can be conveyed more quickly and directly by a picture instead of words.

Activity 1: Portraying Tradition

Artworks can show us the forms of past traditions and rituals.

When Napoleon assumed the title of Emperor of France in 1804, he chose many of the traditions and symbols of the Roman Empire to convince people of the power and grandeur of his position. Look at the painting, *The Coronation of Napoleon*, by Jacques-Louis David.



If you have access to the laserdisc *Sightlines*, find and view frame 2592.

OR



Turn to picture 34, Jacques-Louis David, *The Coronation of Napoleon*, in your Art 11 Booklet of Reproductions.

On a huge scale, (6.1 m x 9.31 m), this painting shows the processions, decorations, costumes, and ceremonial events at the moment when Napoleon crowned his Empress. The Pope and all the important courtiers are included in what was supposed to be a huge group portrait. You get a glimpse of the ways things were done in that time: the Pope reaches out his hand to bless the event, people bow, pose, and watch in silence. Strict ritual behaviour is observed, as it was in the time of the Roman emperors. Members of the court, church officials, and spectators are dressed in richly decorated costumes and hold symbols of military and religious power – swords, staffs, crosses, and crowns. Each member of the ceremony is portrayed as an individual portrait, so the painting becomes a historical record of the actual event. All of their poses and gestures signify traditional ideas, or rituals, that are understood by others because they have been repeated over many years in similar situations. Artworks can record these, to be recognized by all people who know these rituals.

1. Identify a tradition or ritual that has importance in your life (an awards ceremony, holiday, graduation, birthday).

2. Describe the emblems of this tradition. Make a list of the visual symbols associated with it (cards, costumes, medallions, processions, gestures, lights, gifts).

3. Describe the location of the tradition. Does it take place in a special room, building, or outdoor location?

4. Describe the reason for the tradition. Is it a rite of passage (birthday, graduation, wedding, funeral)? Does it celebrate an event in nature? A victory (championship, military victory)? Does it remember a person or event?

Check your answer(s) by turning to the Appendix, Section 4: Activity 1.

Activity 2: Making Plans and Blueprints

Designs are made which have function and purpose.

Architects, designers, and crafts people use drawings and sculptures to plan and explain ideas. They make blueprints, patterns, and models to show others what they have in mind, and to keep a record of their ideas in a form that can be transformed into actual objects.

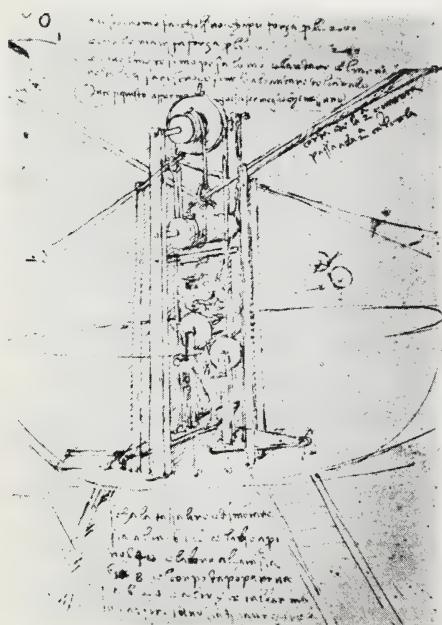


Illustration 37. Leonardo da Vinci drawings,
Study for a Flying Machine. See *Sightlines* 6151.



Leonardo da Vinci was a great artist, scientist, and inventor. Models of his inventions still exist, and his notebooks contained drawings for many inventions that were created hundreds of years after his death.



Illustration 38. Computerized drawing of a vase.
Courtesy Rod McConnell.

You are a product development researcher for a large manufacturing company. You must have designs prepared for a meeting with your boss next week. Design one of the following products:

- motorized running shoe
- personal robot assistant
- homework helmet

Find pictures in newspapers and magazines to help you devise the shapes and lines of your drawing. The diagram should contain a verbal description, labels for important features, as well as the drawn image.

Draw or paste your diagram here.

Check your work by turning to the Appendix, Section 4: Activity 2.

Follow-Up Activity

Do one or both of the following enrichment suggestions.

1. You belong to different social groups – family, club, team, friends, co-workers. One thing that identifies a group is its common traditions and habits. Make a small journal that shows in words and pictures (drawings, cartoons, photographs, clippings), the traditions that are most important to one of those groups to which you belong.
2. Look at the picture of the house which follows. Now observe the floor plans for the house. Notice that there are three floor plans, suggesting that there are three levels to the house. Notice also that the size of each room is explained by a set of measurements. Imagine what it would be like to move through these spaces. Notice the use of symbols to indicate doorways, windows, closets, bathrooms, stairs, and even the type of room.

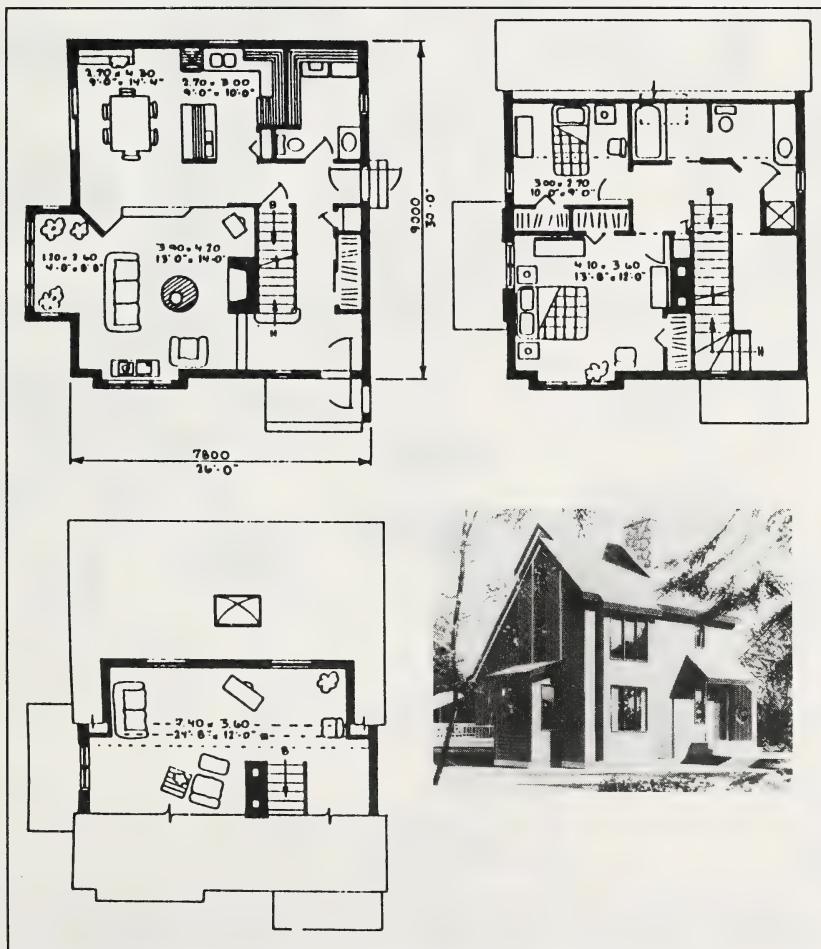


Illustration 39. Floor plan for a house. Courtesy *Select Homes and Food*. Drawings, Renée Cayer, Les Dessins Drummond, Inc.

Now look at the following map.

Notice the symbols and different shapes used to indicate places and things, roads and pathways, boundaries and directions.

Notice also that there is a legend at the bottom of the map. Symbols are sometimes substituted for words, and this helps us to interpret the map.



Illustration 40. Excerpt from map of Heritage Park Historical Village, Calgary. Map courtesy of Heritage Park.

Design a map of your daily life that uses symbols for the different events, landmarks, and routes that you encounter as you move through your home and community. Use small symbols, pictures, and signs to indicate important occurrences. This map should be imaginative and colourful in design, but it must give someone a thorough picture of your habits.

Draw or paste your map here.

Check your answer(s) by turning to the Appendix, Section 4: Follow-up Activity.

Conclusion

People have used their artistic interpretations to enlighten and display important events. Some of these events have been recorded as a matter of tradition, others simply because someone thought they were important and should be recorded.

Module Summary

Art has been used to record and describe important events, places, people, traditions, and ideas. Artists may use various lines and symbols including sculpture, painting, and photography to record these events.

Assignment
Booklet

Turn to your Assignment Booklet and do the assignment(s) for this section.

Appendix

	Activities
	Follow-Up Activities

Section 1: Activity 1

There is no question for Activity 1.

Section 1: Activity 2

1. The style of the *Palette of King Narmer* is representational and symbolic.
2. The style of *Trajan's Column* is representational.
3. The style of the *Arch of Constantine* is representational.
4. The style of the *Bayeux Tapestry* is representational.
5. The style of the *Adoration of the Shepherds* is representational.
6. The style of *The Ascension of Mohammed* is representational and symbolic.
7. The style of *The Fire in the Saint-Jean Quarter, Seen Looking Westward* is representational.
8. The style of *The Death of General Wolfe* is representational.
9. The style of *Guernica* is abstract.
10. Answers will vary; the following are suggestions.

SIMILARITIES	DIFFERENCES
<ul style="list-style-type: none">• a crowd of people• use of realistic colour• overlapping of figures• landscape and city setting	<p><i>Christ Entering Jerusalem</i></p> <ul style="list-style-type: none">• two opposing groups facing eachg other• Christ is dominant• scene takes place in foreground• large simple forms• point of view is close-up, eye-level
	<p><i>The Entry of Christ into Brussels</i></p> <ul style="list-style-type: none">• a single crowd flowing forward• use of emotional colour• people are wearing masks• Christ is not portrayed• larger number of people• point of view is distant

Section 1: Activity 3

Your poster design should answer the following questions:

- Did you select and remain with your chosen style (realistic, symbolic, or abstract)?
- Does the poster clearly communicate the event you wish to communicate?
- Is the poster visually attractive? Is there a strong use of dark and light? Are the shapes clear? Is there a good colour plan?

Section 1: Follow-Up Activity

Your record album cover should include the following:

- The record album depicts some essential characteristic of the rock group you have selected: costumes, poses, distinguishing facial features, or instruments.
- The design of the cover includes visual representations that relate to the music the group plays: jazz, country, or rock. This music should be represented symbolically by line, shape, and colour.
- The record cover visually communicates the event such as date, location, and lead singer. Lettering should fit your design. The shapes, size, and colour of letters should relate to other shapes and colours.
- The record cover is interesting and exciting to look at. Your design should be carefully crafted. The cover you make should cause people to want to buy the record.

Section 2: Activity 1

1. Your drawings of a natural object should fit the following criteria:

- Each of your five drawings clearly represents a different point of view of the same object.
- You have successfully employed different drawing tools to represent the same object.

2. The drawing of the animal should show that you have used many different directions of line on the head and body and that you have recorded the animal in a realistic style. If you have access to *Sightlines*, look at Robert Bateman #13045, #13049, and #13053 for some examples of realistic animal paintings.



Section 2: Activity 2

The visual record of the building will show the style and condition of the dwelling. If possible look at *Sightlines*, Carl Schaeffer, *Ontario Farmhouse*, #14495; *Farmhouse by the Railway*, 14498; and *Houses In Winter*, 15344. These paintings will help you decide if your work is well planned.



Section 2: Activity 3

There is no question for Activity 3.

Section 2: Activity 4

The heavenly part of the picture is to the right and above God. Two angels are shown at the top of the picture rolling back the gates of heaven to reveal Paradise.

The hellish part of the picture is to the left and below God where Giotto portrays hell as a fiery chamber of horrors.

Section 2: Follow-Up Activity

The design of your playground will relate what kind of terrain and objects you have selected. Have some others look at your plan to see if they readily understand your design.

Section 3: Activity 1

1. Answers will vary depending on the picture chosen. Be sure to write down only what you see. Do not guess. Do not interpret. List details about the person, clothing, hair style, objects – natural or human-made, the environment, the climate, the season, and any other important features of the picture.
2. Answers will vary. Some possible answers might be included in the following examples:

Shapes: in figure, clothes, background details, clouds in sky

Lines: in tree branches, buildings, patterns in clothes

Colours: identify the colours – red shirt, brown building

Textures: fur hat, soft snow, leather jacket

Look at your chosen picture. Name the places where you see rhythm or movement. Answers will vary, but should include statements such as the following:

The emphasis is on the eyes in this picture as they are most easily noticed.

Remember to be specific.

3. You might have some of the following answers:

- You like wearing jeans.
- You like long hair.
- You need to wear glasses.
- You like sports.
- You have grown.
- You like being outside.

4. Answers will be personal; the following are possibilities.

- You would like to have blond hair.
- You would change the point of view to a close-up.
- You would change the background to a Hawaiian scene.
- You would change your pose.

5. Answers will be personal; the following are possibilities.

- You like the way you look in this picture.
- This is the only recent picture you have of yourself.

Section 3: Activity 2

1. a. Thomas Gainsborough 1727-88. British. *Portrait of Mary, Countess of Howe*. 1760, oil (Iveagh Bequest) Kenwood House, London. You might see these details in the picture: the female figure, the elaborate dress, the white hat, the face, the transparent lace on the sleeves, the folds in her skirt, the tree trunk, the pattern of the leaves, the diagonal brown ground, the dark green bushes, the light blue sky.
b. The major shapes in the painting are organized into the figure, the dark middle ground, the light blue sky, and the tree that forms the background.
c. The artist has used many different lines throughout the painting, e.g., outlines on the tree, folds in the elaborate dress, fine filigree lines for the bushes. The lines on the clothing suggest direction and edges. Lines in the tree suggest texture and outlines.
d. Yes. The rhythm in this work is established by the elaborate patterns in the folds of the dress and by the shapes of the clouds appearing to move across the sky. There is also a rhythm of colour from the light figure to the dark ground and then to the light sky.
e. The subject is posed in the centre of the picture looking directly at you. Her right shoulder is turned slightly away from the viewer. The subject is looking directly at the viewer.
f. The artist has placed the countess directly in the foreground close to the viewer at eye level.
g. The artist has created an emphasis by painting the upper torso of the figure in very light colours. The darker colours of the tree foliage create a forward projection of the figure. The light colours of the hat, face, upper torso, and the front of her skirt contrast with the dark brown colours of the ground. Also the sky is painted a very light transparent blue. The dark ground and the light sky are almost equal in size and divide the picture into two large contrasting areas of light and dark. One can conclude that the artist has carefully composed the light and dark contrast to create a desired effect.
h. The countess probably has a life of leisure. She is a member of the upper class in eighteenth century England. Her attire is very elegant and luxurious which indicates that she has wealth. The style and texture of her clothing – lace and satin, her pose, and the landscape, all suggest that the Countess Howe is wealthy. She surely does not work for a living. Her servants would be responsible for housework, other household chores, and any manual labour. One would probably meet her in social gatherings for wealthy people, such as garden parties, at teas, at dinner parties, at the races, and probably at court.

2. The painting *Portrait of Mary, Countess of Howe* is used primarily to

	STRONGLY AGREE	AGREE	UNCERTAIN	DISAGREE	STRONGLY DISAGREE
• record an event					X
• describe a person		X			
• idealize the subject	X				
• interpret a personality				X	
• advertise a product					X

3. Your selection from the preceding statements should be based on your previous analysis. If you strongly agree that the subject is idealized, you should support your opinion by pointing out that the landscape is imaginary, the pose is somewhat artificial, the person seems remote, no emotion or activity is shown, and the dress is very carefully arranged. The individual's personality is not presented.

Section 3: Activity 3

- Illustration 33 functions as a memorial to an individual.
- This sculpture looks like a real person. The head is naturalistic and not idealized. The features and proportions are not perfect.
- Illustration 32 functions as an image of an ideal person.
- The head is idealized into exact proportions. There is a calm expression on the face. The features are perfect.
- If you decide that the sculpture that portrays the individual is more powerful, you might have the following reasons:
 - Sculpture that is a true representation of an individual is more powerful.
 - Characteristics such as age, skin folds, and distinct and expressive facial features are more interesting.
 - Human beings are generally not perfect examples of human anatomy.
 - Sculpture should show the imperfections.

If you believe that the portrait sculpture that portrays the ideal is the more powerful, you may have the following reasons:

- An idealized portrait is more pleasant to contemplate.
- Art should show us the best examples of human beings.
- Ideal images help us think about human perfection or help us forget imperfections. Ideals set standards.

Section 3: Activity 4

1. a. The expression on the face may communicate happiness, exhaustion, frustration, nostalgia, excitement, compassion, or joy. These are possibilities, the image you choose may communicate something else.
- b. Depending on the picture you choose, your answer might include
 - The advertising uses bright and joyful colours and subtle colour contrast.
 - The advertisement uses lines that give direction and express energy.
 - The bright shapes form patterns, various textures, etc.
 - The face seems pleasant, happy, and inviting.
 - The skin textures are smooth.
- c. Did the artist create an emphasis, a dominant focal point? Are forms exaggerated or distorted? Is there an unusual rhythm evident?

2 and 3. Answers for 2 and 3 will depend on the visual you selected. Make sure you refer to specific details in your images as you write your answers.

Section 3: Activity 5

1. a. Characteristics of Midwestern people might include the following:
 - farmhouse
 - barn
 - pitchfork
 - woman's apron
 - woman's plain hairdo
 - man's overall
 - farm implements by the side of the house
 - stern expression on both faces
 - the man's worn-looking hand holding the pitchfork
- b. There are two kinds of clothing worn by the people, work and dress clothes. The woman is wearing a somewhat dressy black dress with a white collar and a brooch. Over her dress, she wears an apron. The man is wearing overalls over a plain collarless shirt, but he is also wearing a somewhat formal-looking black suit jacket. The details might suggest that the people in the portrait are serious and hardworking. The glasses on the farmer's face might suggest that he is aware of how to look after himself. In any case the details in the painting show us that both are serious and down-to-earth people.

The pitchfork can suggest several ideas:

- I am capable and able at my age to look after the farm and my wife.
- I am a farmer and work with this tool.
- The firm handgrip on the pitchfork might suggest: I protect my life-style, my wife, and my farm.

THE CATHEDRAL	THE PAINTING
small round windows	man's eye glasses woman's round brooch
gothic pointed arch	gothic pointed arch on the house, pointed arch on the woman's forehead and between the edges of her collar
the strong vertical pillars	the upright vertical pitchfork

3. Several reasons are possible here. If the artist thought of the Gothic style architecture, then his idea of the strong vertical architecture of this painting reflects that understanding.

If he thought of Gothic as belonging to the Middle Ages and characterized by strength and simplicity, then the pose and expression of the man and woman suggest the idea.

In any case, the two major ideas seem to be the strong upright character of the Gothic church related to the strong upright character of Midwestern farm couples.

Section 3: Follow-Up Activities

Extra Help

Your answers will depend on the person you selected.

Enrichment

You should have some of these interpretations in your description:

- The person is very formal and serious.
- She seems very reserved and quiet – probably a person who sticks to the rules.
- Her attire is business-like and professional.
- She seems very confident and secure in her role as a contemporary working woman.
- The title of the work *Welfare Worker* relates to the viewer the serious nature of her work.

Section 4: Activity 1

1. Answers will depend on your experiences.
2. Your answers will depend on the event you selected. Some visual examples associated with traditions might include
 - birthday invitations
 - a special medal
 - a wedding dress
 - Christmas cards
 - a ceremonial shawl
 - a graduation gown
3. The location of the tradition may be one of the following places:
 - a church
 - a courtroom
 - an auditorium
 - City Hall
 - a designated parade route
 - a sports complex
4. Reasons for traditions to be honoured may include
 - cultural
 - family
 - judicial
 - seasonal
 - military
 - religious
 - ethnographic
 - environmental
 - geographical

Section 4: Activity 2

The drawings of your inventions should include

- your own original ideas
- descriptions that explain functions of the diagrams
- clearly labelled diagram features

Section 4: Follow-Up Activity

1. Your selection of symbols depends on the group you selected. However, your journal should clearly identify a particular social group and your collection of drawings, pictures, and photographs should be specific, e.g., a Calgary Flames logo to identify a member of that team.
2. By studying the symbols and measurements shown in the floor plans, you should have a good idea what this house would actually look like. A builder uses plans similar to these when constructing a house.

Use the Heritage Park map to try to visualize what the park actually looks like. Imagine yourself using the map to find your way around the park.

List the symbols you used for your map and relate their functions. Have a family member or a friend look at your “daily life map” to see if another person can read your map.

N.L.C. - B.N.C.

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